MINUTES OF MEETING OF COMMISSION OF FINE ARTS
HELD IN NEW YORK CITY, NOVEMBER 8, 1928.

The fourth meeting of the Commission of Fine Arts during the fiscal year 1929 was held in the office of McKim, Mead and White, 101 Park Avenue, New York City, on Thursday, November 8, 1928.

The following members were present:

Mr. Moore, Chairman,
Mr. Garfield,
Mr. Morris,
Mr. Winter,
Mr. Cross,
also Mr. H. P. Caemmerer, Secretary and Executive Officer.

There were also present, at the request of the Chairman, Mr. Wm. Adams Delano; and Mr. James E. Fraser, in the absence of the sculptor member Mr. Taft. Also, Lieut. Col. U. S. Grant 3d, Executive and Disbursing Officer, Major J.C. Mehaffey, Assistant, and Mr. Wm. Mitchell Kendall, representing the architects, of the Arlington Memorial Bridge Commission.

The meeting was called to order at 10:00 a.m.

1. ARLINGTON MEMORIAL BRIDGE: In accordance with the recommendations of the Commission of Fine Arts, made at the meeting on September 27th, for a low motive at the Lincoln Memorial Plaza of the Arlington Memorial Bridge, Mr. Kendall submitted an equestrian group of horse and rider typifying Valor, which had been made by Mr. Leo Friedlander, sculptor, of New York City. Mr. Kendall said that he gave up the pylon reluctantly, but that if this sculptural group was adopted he thought he would be quite satisfied.

The Commission considered the model. It was recognized as a work of art and a composition sufficient in itself for a monument in sculpture. The question of its fitness in relation to the Arlington Memorial Bridge was then considered. Mr. Kendall said the figure and base would be 18 feet high (less than half the

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height of the pylons heretofore suggested). Mr. Kendall suggested placing the equestrian group on a suitable pedestal even if it did extend in height beyond the base of the columns of the Lincoln Memorial a few feet. Mr. Morris said that there would be no objection to that if the thing in itself was a worthy piece of sculpture.

The members of the Commission were pleased with the equestrian group generally. After consideration it was unanimously decided that there should be four sculptural groups instead of pylons at the Lincoln Memorial Plaza,-- two at the entrance to the Arlington Memorial Bridge and two at the entrance of the Rock Creek and Potomac Parkway. Mr. Kendall said the figure itself is 15½ feet high, that is horse and rider, and that he would raise the figure on a pedestal to an appropriate height. Mr. Kendall suggested four figures-- Valor and Justice for the Memorial Bridge terminus and Peace and Pegasus for the entrance to the Rock Creek Parkway. The question was raised whether or not Justice would be an appropriate figure for the Memorial Bridge terminus. Valor and Peace were suggested. Mr. Kendall said that Justice with a raised sword would be a more fitting companion piece to this figure of Valor than Peace, which might be an equestrian of a different composition. Mr. Morris suggested Valor and Memory---Justice and Mercy.

Mr. Kendall thereupon read from the Report of the Arlington Memorial Bridge Commission, page 32, setting forth that this is to be also a Memorial Bridge of the World War, as follows:

> "----The Commission further decided that the proposed Arlington Memorial Bridge would be described as a 'Memorial to those who have died in the military service of the country'--.

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at this location.

A photograph of Mr. Fraser's Pegasus, which he made in connection with the Roosevelt Memorial competition, was then inspected and much appreciated.

Mr. Kendall suggested that enlarged photographs of the equestrian model be made, to full size, and set in place at the Lincoln Memorial Plaza, with pedestal, to a height as heretofore suggested, for inspection and consideration by the Commission of Fine Arts at the next meeting. This was agreed to by the Commission.

The material for the figures was considered. Mr. Kendall said he was considering granite or Georgia marble and said he would prefer granite. It was suggested that the figures be produced in gilded bronze, and Mr. Fraser said he thought they would make a fine appearance at the Memorial Bridge by way of contrast,-that the bronze would bring out more detail in the model, although, he said, there would not be a great deal of difference between a bronze and granite figure. Mr. Kendall said he disapproved the use of bronze as it would leave a black spot; and especially because it would introduce a discordant element into the composition.

A report was submitted to the Arlington Memorial Bridge Commission. (Exhibit A).

2. "B" STREET AND RIVER FRONT PLAN, ARLINGTON MEMORIAL BRIDGE: Mr. Kendall submitted a plan for the treatment of the river front connection with B Street. Mr. Kendall pointed out that the stretch of roadway of the Rock Creek Parkway is narrower than the Memorial Bridge, but that the terminal motives for the Parkway and the Memorial Bridge will be the same distance apart. No objectionwas therefore made to the difference in width of the roadway. Mr. Cross suggested making a little stronger base for the terminal motives; he was informed that the foundations for them have been made, but that they are adequate for sculptural figures.

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The length of the river wall from the Water Gate to B Street, will be according to the plan submitted about 1100 feet. The secretary said that it was his understanding that the Commission had decided that the river wall should be constructed of Mount Airy Grahite. Major Mehaffey said no distinct decision has been reached by the Arlington Memorial Bridge Commission as to the kind of granite that will be used for the river wall, as no bids for such granite have as yet been asked. Mr. Kendall said so far as he was concerned a cheap granite would be acceptable to him for the Water Gate steps and the river wall. Col. Grant replied he was delighted to hear Mr. Kendall say that, as it meant a distinct saving in money for the Arlington Memorial Bridge Commission.

Major Mehaffey said the granite for the Water Gate has not as yet been ordered; and that they are proceeding with the pylons for Columbia Island, which will be of Bethel (Vermont) Granite.

The plan submitted by Mr. Kendall was approved, subject to a reservation as to obelisks adjacent to the balustrade, as shown in the plan. (Exhibit A).

3. HENRY CLAY STATUE: Mr. Edmond T. Quinn, Sculptor, 206 East 61st Street, New York City, attended the meeting, to consider with the Commission a photograph of a sketch model that had been made by him for the Henry Clay statue, which is to be erected at Caracas, Venezuela, and represents Henry Clay at the time he did so much to help secure the independence of South American Republics. Mr. Quinn had submitted the print with letter, as follows:

October 25, 1928.

"Owing to interruptions and the pressure of other work, I have been unable to send you the enclosed photographs before.

I have tried to show Henry Clay in 1818 when he was 41 years of age. This is the time he gives himself for his activities for the recognition of the South American Republics.

This is my idea of what the pedestal should be like. Of course it would have to be further developed and a scheme for the setting worked

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This is my idea of what the pedestal should be like. Of course it would have to be further developed and a scheme for the setting worked

out with the architect. On the face of the pedestal we might have a wreath or other ornament in bronze and of course the lettering in bronze. This would serve to tie the statue to the pedestal. I should say that the sketch is small in scale, about 1½ inches to the foot, the statue to be about 9 feet high."

Mr. Rudolf Dolge, one of the most prominent American citizens living in Caracas, Venezuela, and who was in conference with the Commission on the subject of the Henry Clay statue at the September meeting, reported on October 5, 1928, expressing his high appreciation of the sketch, as follows:

"I have had the pleasure of meeting Mr. Edmond Quinn. He has shown me his sketch model for the Henry Clay statue, and it is with difficulty that I restrain my enthusiasm respecting the same.

"To my mind, Mr. Quinn has most vividly interpreted the true Henry Clay, the eloquent advocate of the South American patriots, and such a statue must, I am sure, arouse the continuing enthusiastic gratitude of the people of Venezuela, as well as redound to the lasting honor and glory of our own country.

"I have discussed the matter of the emplacement of the statue quite fully with Mr. Quinn and am entirely in accord with his ideas, which, I believe, can be readily worked out. Mr. Quinn has asked me to procure an additional view of the Plaza, taken from the east, which I shall try to obtain for him as soon as possible."

The Commission inspected the photograph of the sketch model, and approved its acceptance, subject to slight changes in matters of detail. Mr. Fraser said he has spoken to Mr. Quinn about the model, and among the suggestions made had called attention to the right hand, which could be made more graceful, and that the knee should not be so bony. The head of Henry Clay was regarded very good.

The question was then raised as to an architect, who would collaborate with Mr. Quinn in making the pedestal. Mr. Moore said the question of selecting an architect would be left in the hands of Mr. Quinn, but the Commission might suggest certain architects to him. Mr. Thomas Harlan Ellett and Mr. Philip L. Goodwin, architects, of New York City, were considered. Mr. Quinn said he had been working with Mr. Harold Sterner, 250 Park Avenue, whom he regarded a capable

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architect. His selection was acceptable to the Commission.

The secretary informed Mr. Quinn that the Department of State desires to know whether or not he would produce the statue in accordance with the terms of the Act of Congress, for $35,000, the net amount the State Department was making available, and Mr. Quinn said the amount is sufficient for this. A report was sent to the Secretary of State, approving the sketch model, subject to slight changes to be made (Exhibit B).

4. ILLINOIS MONUMENT FOR THE UNITED STATES MILITARY CEMETERY AT MEMPHIS, TENNESSEE: Under date of October 22, 1928, the following letter was received from Major J. McClintock, Assistant to the Quartermaster General, and Chief of the Cemeterial Division, War Department, submitting, for the advice of the Commission, a design for a monument which the State of Illinois desires to erect in the United States National Cemetery at Memphis, Tennessee:

> "Enclosed herewith are one set of blueprints and copy of specifications on a monument which the State of Illinois desires to erect in the United States National Cemetery at Memphis, Tennessee, to the Illinois soldiers of the Civil War.
>
> The Quartermaster General desires that you be requested to submit your views as to the appropriatness of this design; also any suggestions you may have as to modification of design, size, etc."

It was noted that the design had been made by Messrs. Schmidt, Garden and Erikson, Architects, 104 South Michigan Avenue, Chicago.

The Commission considered the design and in general regarded it acceptable, but thought it could be much improved by sculptural motives suggested in the design. Mr. Fraser said the drapery of the sarcophagus hung bad and the sarcophagus should be made to look less coffin-like. Also it would be better to place the inscription at the end rather than at the site of the sarcophagus, and that the base should be made firmer. Mr. Fraser advised the selection of a sculptor to collaborate with the architects. The Commission concurred in these recommendations, and suggested Albin Polasek. (Exhibit C)

architect. His selection was accepted to the Commission.

The secretary informed Mr. Quinn that the Department of State desires to know whether or not he would produce the statue in accordance with the terms of the Act of Congress, for $30,000, the net amount the State Department was making available, and Mr. Quinn said the amount is sufficient for this.

A report was sent to the Secretary of State, approving the sketch model, subject to slight changes to be made (Exhibit 3).

4. ILLINOIS MONUMENT FOR NEW ORLEANS NATIONAL CEMETERY IN LOUISIANA.

CORRESPONDENCE: Under date of October 30, 1928, the following letter was received from Major J. McClintock, Assistant to the Quartermaster General, and Chief of the Cemeterial Division, War Department, submitting, for the advice of the Commission, a design for a monument which the State of Illinois desires to erect in the United States National Cemetery at Memphis, Tennessee:

> "Enclosed herewith are one set of blueprints and copy of specifications on a monument which the State of Illinois desires to erect in the United States National Cemetery at Memphis, Tennessee, to the Illinois soldiers of the Civil War.
>
> The Quartermaster General desires that you be requested to submit your views as to the appropriateness of this design; also any suggestions you may have as to modification of design, size, etc."

It was noted that the design had been made by Messrs. Schmidt, Garden and Martin, Architects, 104 South Michigan Avenue, Chicago.

The Commission considered the design and in general regarded it acceptable, but thought it could be much improved by sculptural motives suggested in the design. Mr. Fraser said the drapery of the sarcophagus lugs and the sarcophagus should be made to look less coffin-like. Also it would be better to place the inscription at the end rather than at the side of the sarcophagus, and that the base should be made finer. Mr. Fraser advised the selection of a sculptor to collaborate with the architects. The Commission concurred in these recommendations, and suggested Albin Polasek.

(Exhibit 4)

5. FORT SUMTER MEMORIAL FLAGPOLE: By letter dated November 3, 1928, Mr. Albert Simons, Architect, 42 Broad Street, Charleston, S. C., submitted a design for the base of the Memorial Flagpole to be erected at Fort Sumter, as follows:

> "I am sending you today under separate cover a pencil study of the sculptured base and terminal figure of the flagpole, blueprint of plan of the Fort and blueprint of the entire length of the pole showing the construction of the base. These drawings I think are sufficient for securing a preliminary estimate of the cost. As far as the sculpture is concerned I do not know how one should go about estimating the cost of this work but you doubtless can advise us on this point.
>
> In regard to the detail of this sculpture, what we have shown is purely tentative and our recommendation only so far as it concerns proportions, mass and spotting of detail. It has obviously no significance or symbolism. This, we think, should be worked out later in collaboration with the sculptor but if attempted now would only confuse the larger aspects of the design. I believe this is the safest way of approaching the problem, although it may not be understood by the Trustees of the Lawton estate.
>
> I shall be very glad to get your criticisms of this study after you have considered it."

The Commission inspected the drawings. Mr. Moore asked whether or not the Commission thought the design could be carried out for $10,000, and it was concluded that this could not be done; that to carry out the design would cost fully $20,000, but that it could be much simplified. Mr. Cross suggested the elimination of two of the layers and simplifying the design. The Commission concurred in this.

The Commission also considered a sculptor for the work. Mr. Fraser suggested Paul Jennewein, or Berthold Nebel. Also Lee Lawrie was suggested. It was finally decided to recommend Ulysses Ricci, 248 East 35th Street, New York City, a well known ornamentalist, modeler and carver, who had helped York and Sawyer on the Guaranty Trust and Bowery Savings Bank buildings, New York. It was agreed to recommend Mr. Ricci (Exhibit D).

6. ROBERT LINCOLN MEMORIAL: Mr. Fraser submitted photographs of his

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The Commission also considered a sculptor for the work. Mr. Fraser suggested Paul Cornoyer, or Berthold Nebel. Also Lee Lawrie was suggested.

It was finally decided to recommend Mr. Jesse Nicol, 246 East 20th Street, New York City, a well known ornamentalist, modeler and carver, who had helped York and Sawyer on the Guaranty Trust and Bowery Savings Bank Buildings.

8. LINCOLN MEMORIAL: Mr. Fraser submitted photographs of his

model for the Memorial Sarcophagus of Robert Lincoln, to be erected in the Arlington National Cemetery. The Commission inspected the photographs and were well pleased with the design. Its acceptance was favored.

7. PRESIDENT COOLIDGE MEDAL: By letter dated October 8, 1928, Hon. R. J. Grant, Director of the Mint, Treasury Department, submitted a cast of a proposed medal of President Coolidge, with letter, as follows:

> "I am forwarding by messenger a specimen strike of a new medal of President Coolidge, executed by Mr. John R. Sinnock, Engraver at the United States Mint at Philadelphia.
>
> The President has inspected this medal.
>
> The medal is submitted to your Commission with the request that it be passed upon by you as to its artistic merits."

The design was examined by Mr. Taft, to whom the cast had been sent, and who reported as follows:

October 16, 1928.

> "The medal of President Coolidge has my hearty approval. I think it is an admirable piece of work.
>
> The other side of the medal I find less interesting, but I am quite willing to accept it if the Commission agrees."

The cast was inspected by the Commission and considered. Mr. Fraser he thought the reverse acceptable, but that it could be improved by giving the arm a formal treatment less in the round; also that there should be a band across the bottom, and that the artist's initials could be placed underneath.

The head of President Coolidge should be redesigned, Mr. Fraser said, to conform in style of treatment to the reverse, that is archaeic. The Commission concurred in these suggestions (E).

8. DISTINGUISHED FLYING CROSS: Under date of October 16, 1928, Hon. Dwight F. Davis, Secretary of War, submitted a cast suggesting a modification in the Distinguished Flying Cross, together with letter as follows:

> "The design of the Distinguished Flying Cross, authorized by

model for the Memorial Sarcophagus of Robert Lincoln, to be erected in the Arlington National Cemetery. The Commission inspected the photographs and were well pleased with the design. Its acceptance was favored.

7. PRELIMINARY SKETCHES RECEIVED: By letter dated October 8, 1926, Hon. M. J. Grant, Director of the Mint, Treasury Department, submitted a cast of a proposed medal of President Coolidge, with letter, as follows:

> "I am forwarding by messenger a specimen strike of a new medal of President Coolidge, executed by Mr. John R. Sinnock, Engraver at the United States Mint at Philadelphia.
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The head of President Coolidge should be redesigned, Mr. Fraser said, to conform in style of treatment to the reverse, that is archaic. The Commission concurred in these suggestions (3).

8. PRELIMINARY PLAYING CASTS: Under date of October 16, 1926, Hon. Dwight F. Davis, Secretary of War, submitted a cast suggesting a modification in the Distinguished Flying Cross, together with letter as follows:

"The design of the Distinguished Flying Cross, authorized by

act of Congress approved July 2, 1926 (Pub. No.446, 69th Congress), which has heretofore been approved by the Commission of Fine Arts, has been modified by the artist who designed the original cross. This was done on the recommendation of a Joint Army and Navy Board reconvened for this purpose at the suggestion of the Assistant Secretary of the Navy. The modification consists in so re-working the back-ground of rays now in the design that it will set out the design of the cross itself more conspicuously.

In accordance with the terms of Executive Order No.3524, of July 28, 1921, I am sending you herewith a lead strike of the cross as modified, with the request that it be returned to this Department with the advice of the Commission of Fine Arts as to its merits. I am also inclosing one of the Distinguished Flying Crosses manufactured from the die of the original strike and it is requested that it likewise be returned to the War Department."

The matter was submitted to Mr. Taft, who reported, as follows:

Chicago, Illinois,
October 25, 1928.

""I find no marked change in the Distinguished Flying Cross; the revised edition is acceptable."

The Commission examined the cast. It was decided that the improvement suggested was negligible, as Mr. Taft had indicated, and that therefore no change should be made in the approved design. It was recalled that the first Distinguished Flying Cross was given by President Coolidge to Colonel Lindbergh on June 11, 1927.

A report was sent to the Secretary of War advising that no change should be made in the design as approved (Exhibit F).

9. NURSES' HOME, WALTER REED HOSPITAL: Mr. Moore said the design for the Nurses' Home, Walter Reed Hospital, submitted by the Quartermaster General, War Department, had been submitted to Mr. Delano, and had been approved, subject to certain changes to be made in the entrances. Mr. Moore asked Mr. Delano to make his recommendations concerning them, and Mr. Delano said that the entrances can be made much more interesting by taking out some of the posts, and

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recommended for this purpose at the suggestion of the Assistant
Secretary of the Navy. The modification consists in so re-working
the back-ground of rays now in the design that it will set out the
design of the cross itself more conspicuously.

In accordance with the terms of Executive Order No. 7234, of July 28, 1931, I am sending you herewith a lead strike of the cross as modified, with the request that it be returned to this Department with the advice of the Commission of Fine Arts as to its merits. I am also inclosing one of the Distinguished Flying Crosses manufactured from the die of the original strike and it is requested that it likewise be returned to the War Department."

The matter was submitted to Mr. Mott, who reported, as follows:

Chicago, Illinois,
October 25, 1926.

"I find no marked change in the Distinguished Flying Cross; the revised edition is acceptable."

The Commission examined the same. It was decided that the improvement suggested was negligible, as Mr. Mott had indicated, and that therefore no change should be made in the approved design. It was recalled that the first Distinguished Flying Cross was given by President Coolidge to Colonel Lindbergh on June 11, 1927.

A report was sent to the Secretary of War advising that no change should be made in the design as approved (Exhibit F).

9. NURSES' HOME, WALTER REED HOSPITAL. Mr. Moore read the design for the Nurses' Home, Walter Reed Hospital, submitted by the Quartermaster General, War Department, had been submitted to Mr. Delano, and had been approved, subject to certain changes to be made in the entrance. Mr. Moore asked Mr. Delano to make his recommendations concerning them, and Mr. Delano said that the entrance can be made much more interesting by taking out some of the posts, and

making the columns and porticos narrower; that it would be better to leave out the outside columns. Also, the cupola could be improved by raising it somewhat and making it larger. A report was submitted to the Quartermaster General, War Department (Exhibit G).

10. MEDICAL AND SURGICAL BUILDING, ST. ELIZABETH'S HOSPITAL: By letter dated November 2d, the Department of the Interior resubmitted the plans for the Medical and Surgical Building, prepared by the U. S. Veterans Bureau, as follows:

> "There are submitted herewith two paper drawings showing revised front elevations of the proposed Medical and Surgical Building for St. Elizabeth's Hospital, which were prepared upon the request of the Fine Arts Commission, that a redesign of the main entrance be made.
>
> It will be noted that the Florentine design on Sheet No.1 has an alternate roof design, providing for an overhanging roof somewhat like the roof on the existing buildings, using varigated red Spanish tile with either design.
>
> After the Fine Arts Commission has indicated their preference, it is requested that the pencil drawings be returned for inclusion in the final plans for this project."

The Commission inspected the designs and recognized a considerable improvement over the original designs submitted. Further suggestions, however, were made as follows, with particular reference to Design No.2:

1. Flat roofs on the two pavilions would conduce to better lighting of the rooms in the rear and at the same time would improve the lines of the building.
2. The arches at the entrance would be improved by being raised to conform to the proportions of the building.
3. The band-course of the stone should run unbroken across the building.
4. The stone may well be changed to brick in the wall at the entrance. This will give unity to the building and at the same time be a saving in cost.
5. The balustrade might be omitted from in front of the building, leaving a parapet wall at the ends.

These suggestions were brought to the attention of Mr. L. H. Dietrich, Assistant Chief of the Construction Division, U. S. Veterans Bureau, who said

making the columns and portico narrower; that it would be better to leave out the outside columns. Also, the cupola could be improved by making it somewhat and making it larger. A report was submitted to the Postmaster General. (Exhibit 5).

IC. MEDICAL AND SURGICAL BUILDING, U. S. VETERANS' BUREAU: By letter dated November 24, the Department of the Interior resubmitted the plans for the Medical and Surgical Building, prepared by the U. S. Veterans Bureau, as follows:

"There are submitted herewith two paper drawings showing revised first elevations of the proposed Medical and Surgical Building for DC, Milwaukee's Hospital, which were prepared upon the request of the Fine Arts Commission, that a redesign of the main entrance be made.

It will be noted that the Florentine design on Sheet No.1 has an alternate roof design, providing for an overhanging roof somewhat like the roof on the existing buildings, using varigated red Spanish tile with either design.

After the Fine Arts Commission has indicated their preference, it is requested that the pencil drawings be returned for inclusion in the final plans for this project."

The Commission inspected the designs and recognized a considerable improvement over the original design submitted. Further suggestions, however, were made as follows, with particular reference to Design No.2:

1. Mist roofs on the two pavilions would conduce to better lighting of the rooms in the rear and at the same time would improve the lines of the building.
2. The arches at the entrance would be improved by being raised to conform to the proportions of the building.
3. The band-course of the stone should run unbroken across the building.
4. The stone may well be changed to brick in the wall at the entrance. This will give unity to the building and at the same time be a saving in cost.
5. The balustrade might be omitted from in front of the building, leaving a parapet wall at the ends.

These suggestions were brought to the attention of Mr. L. H. Pritrick, Assistant Chief of the Construction Division, U. S. Veterans Bureau, who said

that they would use brick instead of stone, and extend the band-course across the building; but that they urgently requested the Commission would allow them to use the slant roof for the pavilions, since it would not interfere with the lighting of the adjacent rooms, which get sufficient light from the sides and are unimportant rooms; also that the platform with balustrade in front of the building be retained, since it extends 10 feet from the building and the balustrade does not obstruct the entrance; that the entrance archways cannot be raised without seriously interfering with the rooms over them. At the request of the Chairman, the secretary resubmitted the plans to Mr. Morris and Mr. Cross, who acceded to the requests of Mr. Dietrich.)

A report was submitted to the Secretary of the Interior, approving Plan Number 2, with the suggestion that brick be used throughout the facade instead of a stone facing; and that the band-course extend unbroken across the building (Exhibit H).

11. FLAGPOLE, ARLINGTON NATIONAL CEMETERY: Colonel Grant inquired as to the views of the Commission in regard to the flagpole at the Arlington Mansion, it having been removed recently.

Mr. Moore said that when the plans were made for the restoration of the Arlington Mansion, the idea was to restore the slope in front of the Mansion to its original beauty. The flagpole only marred the building and was an obstruction to the vista overlooking the city of Washington. Then a memorial flagpole was erected at the Arlington Amphitheater.

In the revised plans the flagpole was put on the west side of the Mansion House. There was no idea of getting rid of the flagpole. Then the War Department said that they do not have two flagpoles in one post, so that one of the flagpoles seemed unnecessary. The Spanish War Veterans recently proposted about taking down the flagpole in front of the Arlington Mansion, although it was old and worn out. At the same time the Spanish War Section is near the Amphitheater flagpole, so that the Veterans have no real ground for complaint.

The last session of Congress appropriated $10,000 to begin improving

that they would use brick instead of stone, and extend the band-course across the building; but that they reportedly requested the Commission would allow them to use the slate roof for the pavilions, since it would not interfere with the lighting of the adjacent rooms, which get sufficient light from the wider and are unimportant rooms; also that the platforms with balustrade in front of the building be retained, since it extends 10 feet from the building and the balustrade does not obstruct the entrance; that the entrance archways cannot be raised without seriously interfering with the rooms over them. At the request of the Chairman, the secretary read(illegible) the plans to Mr. Morris and Mr. Grosz, who acceded to the requests of Mr. Dietrich.)

A report was submitted to the Secretary of the Interior, applying Plan Number 3, with the suggestion that brick be used throughout the facade instead of a stone facing; and that the band-course extend unbroken across the building (Exhibit H).

11. PLAYGROUND, ARLINGTON MEMORIAL AMPHITHEATER: Colonel Grant inquired as to the views of the Commission in regard to the flagpole at the Arlington Mansion, it having been removed recently.

Mr. Moore said that when the plans were made for the restoration of the Arlington Mansion, the idea was to restore the slope in front of the Mansion to its original beauty. The flagpole only marred the building and was an obstruction to the vista overlooking the city of Washington. Then a memorial flagpole was erected at the Arlington Amphitheater.

In the revised plans the flagpole was put on the west side of the Mansion House. There was no idea of getting rid of the flagpole. Then the War Department said that they do not have two flagpoles in one post, so that one of the flagpoles seemed unnecessary. The Spanish War Veterans recently proposed about taking down the flagpole in front of the Arlington Mansion, although it was old and worn out. At the same time the Spanish War Section is near the Amphitheater flagpole, so that the Veterans have no real ground for complaint.

The last session of Congress appropriated $10,000 to begin improving

the Arlington Mansion, and this work is being undertaken by the Quartermaster General of the War Department. The Commission of Fine Arts does not object to having a flagpole at the Arlington Mansion, but if a new flagpole is erected there it ought to be at the site provided for it in the approved plans. In conclusion, Mr. Moore said there has been no intention to remove the flagpole for sentimental reasons.

12. GRACIE MEMORIAL: Colonel Grant requested the advice of the Commission as to a memorial proposed by Mrs. Gracie in memory of her husband who perished in the Titanic disaster; that Mrs. Gracie has suggested a monument at Scott Circle, because Mr. Gracie was a grand-nephew of General Scott.

Mr. Moore said Mrs. Gracie had also called on him about the matter and that he suggested placing the memorial near the Titanic Memorial when that will be erected at the site selected at the intersection of New Hampshire Avenue and the Rock Creek Parkway, along the river front. Colonel Grant said he regarded this a very good suggestion.

The Commission were the guests at luncheon of Mr. Delano at the headquarters of the Architectural League of New York, 115 East 40th Street, of which he was recently elected President. Mr. Delano showed the Commission very delightful decorations which had been placed there in honor of the Twenty-fifth Anniversary of his firm, Delano and Aldrich.

The Commission adjourned at 2:30 p.m.

COPY

November 15, 1928.

Dear Colonel Grant:

The Commission of Fine Arts, at their meeting in New York City on November 8, 1928, gave further consideration with you to the treatment of the approach to the Arlington Memorial Bridge at the Lincoln Memorial.

As you know, the conference was most harmonious. The idea of substituting sculptural groups for the architectural pylons at the District of Columbia end of the Bridge and at the entrance to the driveway to Rock Creek Parkway met favor on all sides. This harmony was promoted by Mr. Kendall's presentation of a sculptural group called Valor, designed by Leo Friedlander, which as the architect said two-thirds persuaded him to relinquish the pylons. The Commission agree with the architect that enlarged photographs of this equestrian group be presented in the form of full-size photographs at the Lincoln Memorial Plaza, for the inspection and consideration of the Commission of Fine Arts at their next meeting.

The Commission approved the design submitted by the architect for the treatment of the river front from the "Water Gate" to B Street, N.W., with a reservation as to the obelisks shown in the design. It is understood that the "river wall" will be built of granite.

For the Commission of Fine Arts:

Very respectfully, yours,

Charles Moore,

Chairman.

Lieut. Col. U. S. Grant 3d,
Executive and Disbursing Officer,
Arlington Memorial Bridge Commission.

Exhibit A

November 15, 1926.

Dear Colonel Grant:

The Commission of Fine Arts, at their meeting in New York City on November 9, 1926, gave further consideration with you to the treatment of the approach to the Arlington Memorial Bridge at the Lincoln Memorial.

As you know, the conference was most harmonious. The idea of substituting sculptural groups for the pre-histororic pylons at the District of Columbia end of the Bridge and at the entrance to the driveway to Rock Creek Parkway met favor on all sides. This memory was aroused by Mr. Leeds'll's presentation of a sculptural group called Valor, designed by Leo Friedlander, which at the architect said two-thirds persuaded him to retain/ the pylons. The Commission agree with the architect that enlarged photographs of this exposition group be presented in the form of full-size photographs at the Lincoln Memorial Plaza, for the inspection and consideration of the Commission of Fine Arts at their next meeting.

The Commission approved the design submitted by the architect for the treatment of the river front from the "Water Gate" to B Street, N.W., with a reservation as to the obelisks shown in the design. It is understood that the "river wall" will be built of granite.

For the Commission of Fine Arts:

Very respectfully yours,

Charles Moore,

Lieut. Col. U. S. Grant 3d,
Executive and Disbursing Officer,
Arlington Memorial Bridge Commission.

Exhibit A

COPY

November 12, 1928.

Dear Mr. Secretary:

The Commission of Fine Arts, at their meeting on November 8, 1928, considered a preliminary sketch for the monument of Henry Clay to be erected at Caracas, Venezuela, and were in conference with the sculptor, Mr. Quinn. The Commission approved the sketch, as indicated by the accompanying photograph, with certain suggestions in matters of detail. Mr. Quinn stated that the sum of $35,000 (the net amount which the Department of State is making available) will be sufficient to produce the monument and erect it in Venezuela.

The sketch photograph is submitted to you for your approval, and it is suggested that a contract be entered into by the Department of State with the sculptor, Mr. Edmont T. Quinn, of New York City, for the production of this monument. Mr. Quinn will select an architect to collaborate with him.

For the Commission of Fine Arts:

Very respectfully, yours,

Charles Moore,

Chairman.

The Honorable

The Secretary of State,

Washington, D.C.

Exhibit B

Dear Mr. Secretary:

The Commission of Fine Arts, at their meeting on November 6, 1926, considered a preliminary sketch for the monument of Harry Clay to be erected at Caracas, Venezuela, and were in conference with the sculptor, Mr. Quinn. The Commission approved the sketch, as indicated by the accompanying photograph, with certain suggestions in matters of detail. Mr. Quinn stated that the sum of $25,000 (the net amount which the Department of State is making available) will be sufficient to produce the monument and ensure it in Venezuela.

The sketch photograph is submitted to you for your approval, and it is suggested that a contract be entered into by the Department of State with the sculptor, Mr. Ernest ". Quinn, of New York City, for the production of this monument. Mr. Quinn will select an architect to collaborate with him.

For the Commission of Fine Arts:

Very respectfully, yours,

Charles Moore,

Chairman.

The Honorable

The Secretary of State,

Washington, D.C.

Exhibit B

COPY

November 14, 1928.

Dear Major McClintock:

The design which you submitted with your letter of October 22d (QM 619.3 A-C) for a monument to be erected by the State of Illinois in the United States National Cemetery at Memphis, Tennessee, received the attention of the Commission of Fine Arts at their meeting on November 8, 1928.

Members of this Commission are well acquainted with the work of the architects having charge of the monument, and have confidence in their ability to produce an artistic result. The Commission venture to suggest that by adhering more strictly to the historic form of the sarcophagus, the designer will avoid a certain coffin-like appearance, which perhaps is more prominent in the sketch than it would appear in the completed work.

Also the Commission are of the opinion that the inscription would be better at the end of the monument than at the side; and they suggest the V-cut Roman letter. Also a firmer base would work an improvement in the design.

Sculpture plays so large a part in the work that the selection of the sculptor should be made with care. If a man with the taste and training of Mr. Albin Polasek, of Chicago, should be chosen, the Commission would have no doubt as to the result.

The Commission are returning the prints submitted herewith.

For the Commission of Fine Arts:

Very respectfully, yours,
Charles Moore,
Chairman.

Major J. McClintock,
Office of the Quartermaster General,
War Department,
Washington, D. C.

Exhibit C

Exhibit C

Washington, D. C.
War Department,
Office of the Quartermaster General,
Major J. McClintock,
Chairman.
Charles Moore,
Gary Cartographic, Jones,

For the Commission of Fine Arts:

The Commission are returning the prints submitted herewith.

Training of Mr. Albin Polasek, of Chicago, should be chosen, the Commission would have no doubt as to the result.

The sculptor should be made with care. It is one with the taste and

Sculpture plays so large a part in the work that the selection of

in the design.

the V-cut Roman letter. Also a finer bone would work an improvement

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the architects having charge of the monument, and have confidence in

Members of this Commission are well acquainted with the work of

November 8, 1928.

the attention of the Commission of Fine Arts at their meeting on

in the United States National Cemetery at Memphis, Tennessee, received

(Cm 112.2 J-O) for a monument to be erected by the State of Illinois

The design which you submitted with your letter of October 11

Dear Major McClintock:

November 14, 1928.

COPY

November 15, 1928.

Dear Mr. Simons:

The Commission of Fine Arts, at their meeting on November 8, 1928, considered the design you submitted for the base of the Memorial Flagpole at Fort Sumter.

The base is of first importance. It is the memorial to Major Anderson, and the justification for spending the bequest on a commemorative flagstaff. The medallion head and the inscription therefore require the services of a sculptor adapted to this particular work. After considering many names, the Commission decided to recommend Mr. Ulysses Ricci, of New York City, who has shown ability and versatility in his decorative work for York and Sawyer. We have set a limit of $10,000 on the sculptural work, casting of base and delivery. If this is agreeable to you we shall be pleased to take up the matter further with Mr. Coleman.

Sincerely yours,

Charles Moore,

Chairman.

Mr. Albert Simons,

42 Broad Street,

Charleston, S.C.

Exhibit D

Dear Sir, Dimmen:

The Commission of Fine Arts, at their meeting on November 6, 1916, considered the design you submitted for the base of the Memorial Flagpole at Fort Sumter.

The base is of first importance. It is the memorial to Major Anderson, and the justification for erecting the pedestal on a Government reservation. The modillion head and the inscription therefore require the services of a sculptor adapted to this particular work. After considering many names, the Commission decided to recommend Mr. Ulysses Nicol, of New York City, who has shown ability and versatility in his decorative work for York and Sawyer. We have set a limit of $10,000 on the sculptural work, casting of base and delivery. If this is agreeable to you we shall be pleased to take up the matter further with Mr. Dimmen.

Sincerely yours,

Charles Moore,

Chairman.

Mr. Albert Dimmen,

42 Broad Street,

Charleston, S.C.

Exhibit B

COPY

November 15, 1928.

Dear Mr. Grant:

The Commission of Fine Arts, at their meeting on November 8, 1928, considered the specimen strike of a new medal of President Coolidge, which you submitted with your letter of October 8th.

The members of the Commission have watched with interest the steady improvement in the work of Mr. John R. Sinnock, of the Bureau of the Mint, who gives promise of becoming an excellent medallist.

In the sketch submitted there are certain details in the reverse that are not in keeping with the remainder of the figure. On the obverse the style of treatment of the President's head should conform to the general style of treatment of the reverse, so that the two sides will hang together. At present they are too divergent to make an harmonious medal.

The Commission learn from you that Mr. Sinnock has had sittings given him by President Coolidge, and these should aid him with his portrait.

It is suggested that Mr. Sinnock consult Mr. James E. Fraser, who will point out to him exactly what the Commission means.

For the Commission of Fine Arts:

Very respectfully, yours,

Charles Moore,
Chairman.

Hon. Robert J. Grant,
Director of the Mint,
Treasury Department.

Exhibit E

COPY

November 11, 1926.

Dear Mr. Grant:

The Commission of Fine Arts, at their meeting on November 8, 1926, considered the specimen strike of a new medal of President Coolidge, which you submitted with your letter of October 8th.

The members of the Commission have watched with interest the steady improvement in the work of Mr. John R. Sinnock, of the Bureau of the Mint, who gives promise of becoming an excellent medallist.

In the sketch submitted there are certain details in the reverse that are not in keeping with the remainder of the figure. On this obverse the style of treatment of the President's head should conform to the general style of treatment of the reverse, so that the two sides will hang together. At present they are too divergent to make an harmonious medal.

The Commission learn from you that Mr. Sinnock has had sittings given him by President Coolidge, and these should aid him with his portrait.

It is suggested that Mr. Sinnock consult Mr. James E. Fraser, who will point out to him exactly what the Commission means.

For the Commission of Fine Arts:

Very respectfully, yours,

Hon. Robert J. Grant,
Director of the Mint,
Treasury Department.

Charles Moore,
Chairman.

Exhibit E

COPY

November 12, 1928.

My dear Mr. Secretary:

The Commission of Fine Arts have given careful consideration to the question of making a change in the design of the Distinguished Flying Cross, as suggested in your letter of October 16th. The matter was submitted to the sculptor member of the Commission, who reported that there is no marked change in the Distinguished Flying Cross, and the minor change is not of advantage. The Commission of Fine Arts, at their meeting on November 8, 1928, concurred in the view of the sculptor member, and advise that no change be made in the design as approved.

The Distinguished Flying Cross and lead strike of the proposed design submitted are herewith returned.

For the Commission of Fine Arts:

Very respectfully, yours,

Charles Moore,

Chairman.

The Honorable
The Secretary of War,
Washington, D.C.

Exhibit F

COPY

November 14, 1928.

My dear Mr. Secretary:

The Commission of Fine Arts have given careful consideration to the question of making a change in the design of the Distinguished Flying Cross, as suggested in your letter of October 16th. The matter was submitted to the sculptor member of the Commission, who reported that there is no marked change in the Distinguished Flying Cross, and the minor change is not of advantage. The Commission of Fine Arts, at their meeting on November 8, 1928, concurred in the view of the sculptor member, and advise that no change be made in the design as approved.

The Distinguished Flying Cross and lead strike of the proposed design submitted are herewith returned.

For the Commission of Fine Arts:

Very respectfully, Yours,

Charles Moore,

Chairman.

The Honorable

The Secretary of War,

Washington, D.C.

Exhibit X

COPY

November 12, 1928.

Dear General Cheatham:

The plan you submitted to the Commission of Fine Arts of the Nurses' Home to be built at Walter Reed Hospital was generally approved by the Commission on October 18, 1928, with reservations as to the treatment of the entrances.

The subject received consideration by the Commission of Fine Arts at their meeting on November 8,1928. The Commission suggest that the entrances can be made interesting by taking out two of the four columns of the porticos, and narrowing the porticos themselves. Also the cupola might be raised and it could well be enlarged. It seems too small for the building.

For the Commission of Fine Arts:

Very respectfully, yours,
Charles Moore,
Chairman.

Major General B. F. Cheatham,
The Quartermaster General,
War Department,
Washington, D.C.

Exhibit G

COPY

November 12, 1928.

Dear General Cheatham:

The plan you submitted to the Commission of Fine Arts of the Nurses' Home to be built at Walter Reed Hospital was generally approved by the Commission on October 16, 1928, with reservations as to the treatment of the entrances.

The subject received consideration by the Commission of Fine Arts at their meeting on November 8,1928. The Commission suggest that the entrances can be made interesting by taking out two of the four columns of the porticos, and narrowing the porticos themselves. Also the cupola might be raised and it could well be enlarged. It seems too small for the building.

For the Commission of Fine Arts:

Very respectfully, Yours,
Charles Moore,
Chairman.

Major General B. F. Cheatham,
The Quartermaster General,
War Department,
Washington, D.C.

Exhibit G

COPY

November 21, 1928.

Dear Mr. Secretary:

The revised design for the Medical and Surgical Building to be built at St. Elizabeth's Hospital, submitted with your communication of November 2, 1928, received consideration by the Commission of Fine Arts at their meeting on November 8th.

The design numbered **two** is approved, with the suggestion that brick be used throughout for the facade instead of a stone facing as indicated. This will give unity to the building and at the same time be a saving in cost. The band-course should run unbroken across the building.

For the Commission of Fine Arts:

Very respectfully, yours,

Charles Moore,

Chairman.

The Honorable

The Secretary of the Interior,

Washington, D. C.

Exhibit H

COPY

November 21, 1928.

Dear Mr. Secretary:

The revised design for the Medical and Surgical Building to be built at St. Elizabeth's Hospital, submitted with your communication of November 3, 1928, received consideration by the Commission of Fine Arts at their meeting on November 8th.

The design numbered two is approved, with the suggestion that brick be used throughout for the facade instead of a stone facing as indicated. This will give unity to the building and at the same time be a saving in cost. The band-course should run unbroken across the building.

For the Commission of Fine Arts:

Very respectfully, yours,

Charles Moore,

Chairman.

The Honorable

The Secretary of the Interior,

Washington, D. C.

Exhibit H